



STALKE OUT OF SPACE

Marianne Hesselbjerg

Stalke Cube Space

+

Aske Sigurd Kraul

Front space

+

Works by: Thorbjørn Lausten, Line Toftso, Morten Tillitz, William Anastasi

Center Gallery

+

William Anthony

Deviant Draftsmanship

New Book

Stalke Galleri, Kirke Sonnerup

30.10 - 27.11.2021

Marianne Hesselbjerg

Cubes, Squares, and a Cone

This was an attempt to create the perfect cube within the Stalke Cube.

The cubes stood on the floor. The squares appeared as cubes that had sunk into the floor, or into the wall.

The lawn behind the foundry was dug up, and 1,000 degrees of hot liquid aluminum was poured into the holes where the burnt grass roots had been, creating impressions and, subsequently, positive marks in the figures.

Loose aluminum shells could be seen on a row of small, polished aluminum shelves.

The cone and a few cubes were placed outside the room.

The sculptures emerged as three-dimensional pencil drawings, in contrast to the black and white cube.

Over the past three decades, Marianne Hesselbjerg had exhibited several times at Stalke Gallery, both in solo exhibitions and group shows.

Aske Sigurd Kraul

Deposition of Air(Front gallery)

Using simple objects and pure materials, the exhibition was a philosophical reflection on reconstructing the world. In its entirety, the exhibition could seem distant within a society based on evidence. The works investigated the potential of the uncontrolled and the fleeting.

Through their transformation processes, the works became self-referential in framing the concept.

Copper degradation resulted in the formation of a colored pigment applied directly to the canvas, determining the visual expression. Thus, the works were in constant change.

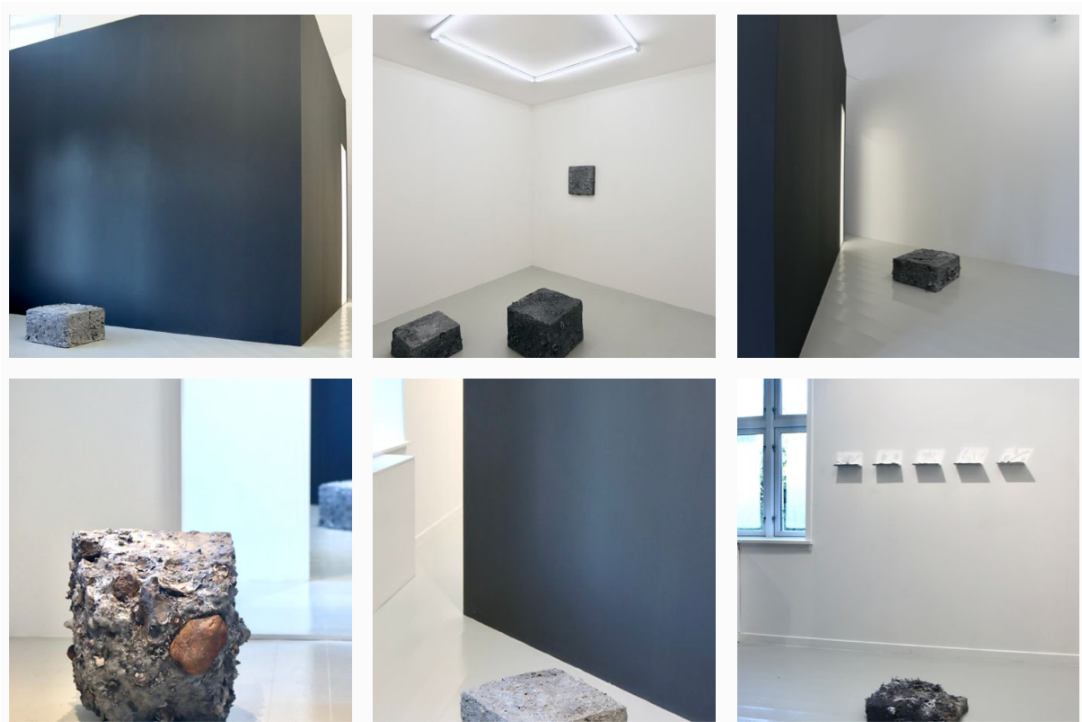
Including selected works by **Thorbjørn Lausten, Line Toftø, Morten Tillitz, and William Anastasi**

A new book by William Anthony(NYC) was simultaneously announced: DEVIANT DRAFTMANSHIP.

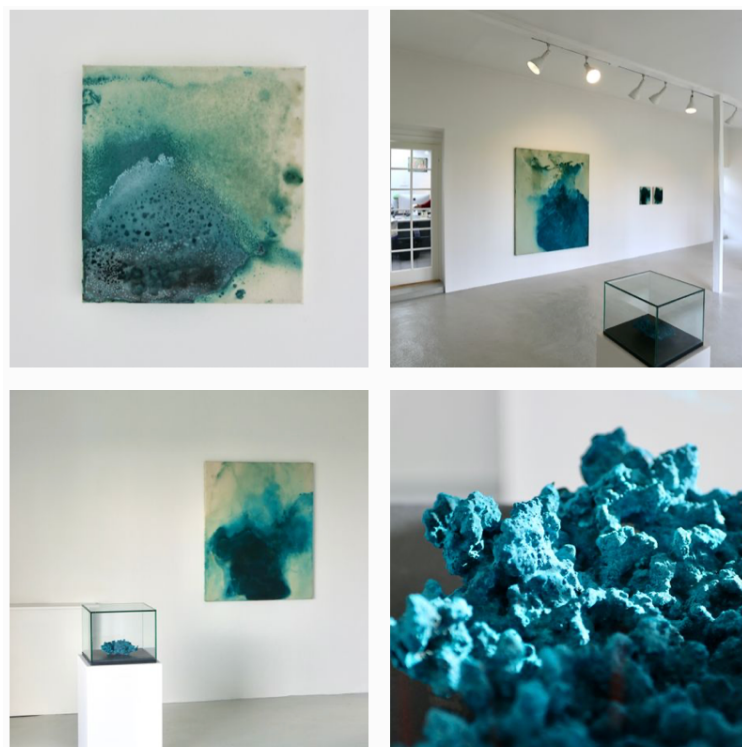
Anthony relentlessly waged war against the art world, as well as against the joys and madness of love. He explained that his style originated from the drawing mistakes made even by the least talented art students.

The New York Timeswrote that Anthony was “hilarious” and “profound,” meaning absurdly funny and profound at the same time. He had achieved cult status in the art world, and Anthony was represented in more than 30 museum collections worldwide.

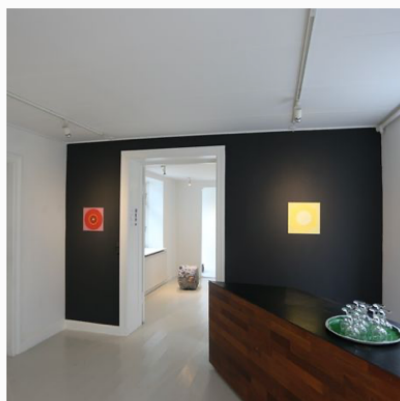
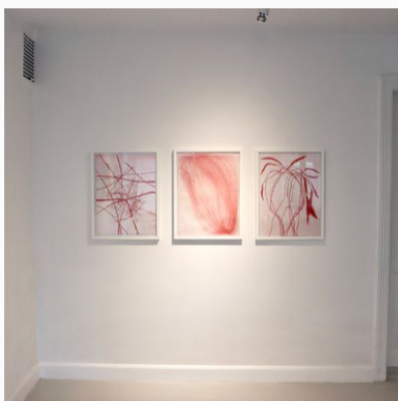




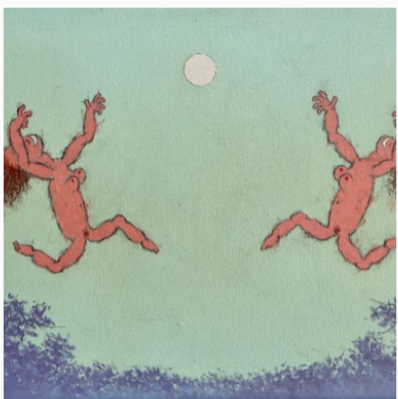
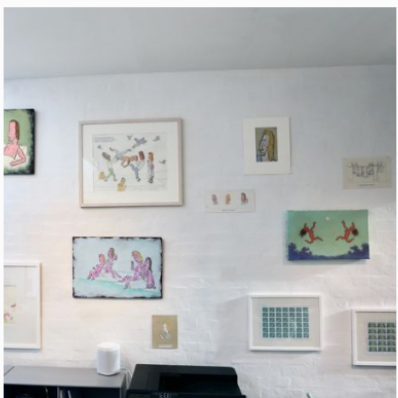
Marianne Hesselbjerg — Stalke Cube Space, 2021.



Aske Sigurd Kraul — Front Gallery, 2021.



Line Toftso, William Anastasi, Thorbjørn Lausten, Morten Tillitz
Center Gallery.



Willian Anthony
+ Deviant Draftsmanship (New book)